

THE
LORD OF THE RINGS
MOTION PICTURE TRILOGY
THE EXHIBITION
TEACHERS' GUIDE



This teachers' guide is designed to complement your class visit to *The Lord of the Rings Motion Picture Trilogy – The Exhibition*.

The activities in this guide put your students in the director's chair. They encourage the same sort of creativity and ingenuity that Peter Jackson and his team used in making *The Lord of the Rings*.



- How do you make chain mail that looks like the real thing but doesn't weigh a ton?
- How do you make big look small and small look big?
- How do you make new stuff look worn and torn?

With a visit to the exhibition, your students can unlock behind-the-scenes secrets – and then try out their own ideas!

This exhibition was developed by the Museum of New Zealand Te Papa Tongarewa in partnership with New Line Cinema.

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<http://www.tepapa.govt.nz/rings/teachers/>

ABOUT THIS GUIDE



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1. THE EXHIBITION

This teachers' guide is designed to complement your class visit to *The Lord of the Rings Motion Picture Trilogy – The Exhibition*.

- How do you make chain mail that looks like the real thing but doesn't weigh a ton?
- How do you make big look small and small look big?
- How do you make new stuff look worn and torn?

The exhibition will reveal some of the film-makers' secrets in achieving these and other feats – and the activities in this guide will allow your students to come up with their own solutions.

For more information about the exhibition itself (including exhibition dates, opening hours, admission charges, and venues), please visit the [exhibition website](http://www.tepapa.govt.nz/rings) (www.tepapa.govt.nz/rings).



2. SUBJECT LINKS

The activities in this guide link mainly to the following subject areas (otherwise called learning areas or content areas):

- The Arts (art and design, visual arts, theatre arts, film, music)
- Technology (design and technology, science and technology,

- information and communications technology)
- English (literature, drama)
- Social Studies.

Some activities also link to Science and Mathematics.



3. LEVEL OF ACTIVITIES

In general, the activities are aimed at students aged between 11 and 15.

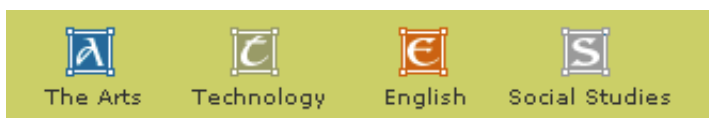
- NZ and UK: years 7–11
- USA: grades 6–10
- Australia: years 6–10
- Singapore: primary 5 and 6, secondary 1, 2, and 3.

The activities can be adapted for students working at other levels too.



4. FINDING AN ACTIVITY

The [Activities List](#) presents the activities in alphabetical order and shows their subject area links:



When you click on an activity title, you'll be taken to it.



5. STRUCTURE OF ACTIVITIES

The activities are structured around the design process, which is based on problem solving. They are essentially design briefs. Each activity has components for:

BEFORE

- before the exhibition (brainstorming, researching, and identifying needs, problems, and opportunities)

DURING

- during the exhibition (interacting with exhibits, observing, and discovering)

AFTER

- after the exhibition (planning, testing, refining, and presenting solutions).

The During section also provides focus questions for your exhibition visit. (Ideally, your class will have seen at least one movie in the trilogy before going to the exhibition, but this isn't always necessary.)

The Teaching Points (on the right side of each activity screen) provide



extra ideas or information for you, the teacher.

6. COMBINING ACTIVITIES INTO UNITS

At the bottom of each activity, there are links to activities on related topics. These activities could be combined into a unit plan. If you click on one of the activities, you'll be taken to it.



7. EXHIBITION LINKS

The [Exhibition Map](#) icon (right) links to a map that identifies the zones of the exhibition relevant to an activity. The number coding on the map will not appear in the exhibition itself, so it's a good idea to print the map and take it with you.



8. PRINTING ACTIVITIES

To print the whole teachers' guide, go to the home page. To print an individual activity, click on the Print icon when you're in that activity. All files for printing are in PDF format. You may need to download the free [Adobe Acrobat PDF](#) viewer to view the PDF documents.



9. CLASSROOM MANAGEMENT

Most of the activities can be undertaken by students as a class, in groups (large or small), or individually. Some activities allow for a mixture of these arrangements.



10. PRESENTING AND ASSESSING WORK

When your students complete an activity, encourage them to present their work to the class. Get them to explain:

- their objectives
- the decisions they made (e.g. the materials and/or processes they chose) and why
- any problems they had and how they resolved them
- what they think worked or didn't work and why
- what they learned and/or might try next time.

These steps are an important way for students to reflect on and assess their own work – all part of the learning process. In the activities, the steps are summarised as "Present and assess your work." Presentations also provide opportunities for peer assessment (when students assess each other's work) and teacher assessment. If presentations aren't possible or appropriate, your students could write reports that follow the



same process of reflection.

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ACTIVITIES LIST



SELECT AN ACTIVITY



The Arts



Technology



English



Social Studies

Body Art (Page 8)

Making jewellery or other body adornments with symbolic meaning



Chain Mail (Page 10)

Creating chain mail that looks the part



Character Building (Page 12)

Making a character memorable



Flag It (Page 14)

Representing cultures through images



Location, Location! (Page 16)

Planning and building sets



Mask Making (Page 20)

Making masks for specific purposes



One Ring (Page 22)

An object as "main character"



Props x 3 (Page 24)

Making props for three different uses



Scaling (Page 26)

Making big seem small and small seem big



Sound and Music (Page 28)

Creating effective sounds to enhance scenes



Special Effects (Page 30)

Creating realistic effects in artificial ways



Surfaces and Substances (Page 32)

Making casts of natural surfaces; making artificial blood



Tens to Thousands (Page 34)

Turning a few into many



Wear and Tear (Page 36)

Making new things look old



What's It All About? (Page 38)

Identifying themes and the techniques used to convey them



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CHALLENGE FOR FILM-MAKERS

Make body adornments, like jewellery, that:

- are appropriate to and symbolic for the characters wearing them
- (sometimes) appear to have a magical quality.

RELATED ACTIVITIES

[Flag It](#)

[Mask Making](#)

CHALLENGE FOR STUDENTS

BEFORE

- Share ideas about types of body art and adornment that symbolise (mean) something or have sentimental value.
- Choose a type of symbolic adornment and find out how the meaning has become attached to it. You could research in books or on the Internet or interview someone about an adornment.

TEACHING POINTS

e.g. jewellery, piercings, tattoos, body paint, hair accessories

e.g. rings (wedding, engagement, the Pope's ring), crosses, indigenous adornments, piercings, tattoos

DURING

See the body adornments used in *The Lord of the Rings*:

- Arwen's Evenstar and Aragorn's ring Barahir (zone 3)
- Gandalf's Ring of Power, Celeborn's necklace, and Galadriel's cloak fastener, ring, and golden hairpiece (zone 4)
- the adornments of the Orcs and Uruk-hai (zone 15)
- Gimli's hair clasps (zone 16).

Focus questions:

- Which characters in the movie have adornments?
- What might these things symbolise?

e.g. Arwen's Evenstar symbolises her purity, beauty, and immortality.

- Using available materials, design a piece of jewellery that has symbolic meaning or magical powers. Think about:
 - what the meaning of the piece is
 - how the meaning has become attached to it (e.g. because of its use, its wearer, or its manufacture)
 - how someone might recognise its meaning or magical powers (e.g. it might glow, make a sound, affect the wearer's behaviour, or change its nature in certain situations).
- Make the piece.
- Present and assess your work.

Possible materials: old pieces of jewellery, wire, aluminium cans, tear tabs from cans, metal chain, aluminium foil, stick-on tattoos, body paint, pewter casting, clay.



CHALLENGE FOR FILM-MAKERS

Design and make a product to:

- look like real chain mail, especially in close-up shots
- move like real chain mail
- be much lighter than real chain mail (so that actors can wear it for long periods)
- be easily and cheaply mass-produced for thousands of costumes
- make little noise (so as not to affect the film sound).

RELATED ACTIVITIES

[Mask Making](#)

[Props x 3](#)

[Surfaces and Substances](#)

[Wear and Tear](#)

CHALLENGE FOR STUDENTS

BEFORE

- Find out about chain mail:
 - What is it?
 - Who wore it?
 - Where and when was it worn?
 - What was it made of (materials)?
 - How was it made (process)?
- What might be some problems with making chain mail for people to wear in films?

TEACHING POINTS

Chain mail is armour made of linked metal rings (usually steel). It is thought that the Celts first developed it as far back as the fifth century BC and that only the wealthy or powerful wore it. It was later used by other cultures (e.g. the Romans and the Germans).

e.g. weight, noise, cost of production, time it takes to make

DURING

See the chain mail in:

- the corselet (zone 14)
- Gimli's display (zone 16)
- Boromir's display (zone 19).

Touch the pieces of chain mail in zone 14.

Focus questions:

- Which characters in the movie wear chain mail, and why?
- What differences can you find in the styles of the chain mail?

The chain mail in the movie was made by:

- slicing rings of narrow PVC piping and cutting every second ring
- linking together cut and uncut rings to form large sheets
- sealing the cuts with a hot knife
- metal-plating the sheets.



- Design and make a product that meets all or some of the criteria in Challenge for Film-makers, using materials provided by the teacher or found in the classroom or at home.
- Present and assess your work.

Possible materials: card, paper, tinfoil, pieces of firm plastic, yarn, string, paint, bathroom chain, tear tabs from cans.

Possible processes:

- Knit or crochet metallic yarn (or spray-painted plain yarn or string).
- Cut and link tear tabs from cans.

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CHALLENGE FOR FILM-MAKERS

Make the characters in the movie memorable and real.

RELATED ACTIVITIES

[Flag It](#)
[Mask Making](#)
[One Ring](#)
[What's It All About?](#)

CHALLENGE FOR STUDENTS



- From memory, describe a character from *The Lord of the Rings* (or, if you haven't seen the film, a character from another movie).
- Brainstorm the things that make the character memorable.
- Find out what an archetype is and give examples of archetypes.
- Discuss character archetypes in relation to *The Lord of the Rings*. How difficult do you think it is to build a character as an archetype at the same time as making them real and distinct?

TEACHING POINTS

e.g. the way the character looks or behaves, what the character says or does, what the character symbolises, how often the character appears, the actor who plays the character, other things associated with the character (the setting, props, music)

An archetype is a typical example of someone or something in literature or art - a typical symbol (e.g. Frodo could be seen as the archetype of goodness).



Hear:

- Elijah Wood on playing Frodo (zone 2)
- Sir Ian McKellen on playing Gandalf (zone 4)
- Andy Serkis on playing Gollum (zone 11).

Read about:

- how Viggo Mortensen lived the part of Aragorn (zone 3)
- how the film-makers brought the character of Gollum to life (zone 11)
- how the film-makers developed the iconic looks and characterisations of the evil

races and cultures (zone 15).

Focus questions:

- What are some techniques that film-makers use to make characters seem real?
- What are some of the most memorable things about the main characters?

e.g. giving them a realistic background and culture and a consistent appearance and personality (attention to detail)



- Describe someone (real or invented) in a way that they will be memorable and real to an audience. Think about where they are from, how they dress and move, what sorts of things they think, feel, and say, and so on.
 - Get your classmates to give feedback on how memorable the character is (e.g. what they think is realistic or not, what more they want to know about the character).
-

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CHALLENGE FOR FILM-MAKERS

Create flags and banners suitable for the different cultures of Middle-earth.

RELATED ACTIVITIES

[Body Art](#)

[Character Building](#)

CHALLENGE FOR STUDENTS



- Choose the flag of a country (or county or state). Find out:
 - what the colours and emblems on the flag represent
 - the history behind the design.
- Discuss the purpose of emblems used on flags.

TEACHING POINTS



See:

- the Rohan emblems (zone 3)
- the flags and banners hanging throughout the exhibition, including near the exit.

Read about the cultures and races of Middle-earth (zones 2 and 3).

Focus questions:

- What images are on each flag or banner?
- How do the images relate to the race they represent?

The film-makers researched old cultures and myths to get design ideas for the flags, banners, costumes, and other props of the different Middle-earth cultures.



- Design a flag, banner, or coat of arms to represent the class or groups in the class.
- Use available materials to make the flags or banners.
- Present and assess your work.

Possible materials: fabric, paper, ink, paint, dye, rubber block, felt, lino, wood.

Possible processes: sewing, stamping, screen-printing, felt making, lino printing, woodcutting, carving.

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CHALLENGE FOR FILM-MAKERS

Film the various locations of Middle-earth (e.g. large towns, tall towers, deep mines, and dwellings) under these conditions:

- limited space, time, money, labour, and materials
- the need for building approval from authorities
- the need to protect the environment (e.g. constructions sometimes need to be temporary).

RELATED ACTIVITIES

[Special Effects](#)

[Tens to Thousands](#)

CHALLENGE FOR STUDENTS



Brainstorm:

- Do you know where a movie has been shot in your country?
- Why do you think that location was chosen?
- How might film-making have affected the location?
- What issues might there be around using outdoor locations for movies?

TEACHING POINTS

As guidelines, use the points above in Challenge for Film-makers. You could also invite an expert to discuss issues with the class (e.g. a film "location scout", a member of the local council, an environmentalist, a tourism operator).



See and read about the use of real landscapes for creating:

- Hobbiton (zone 2)
- Edoras, the capital of Rohan (zone 13)
- the Lothlorien waters (zone 4).

See and read about the use of miniatures in the movie:

- Orthanc (zone 5)
- Hobbiton Mill (zone 6).

Detailed miniature sets were digitally combined with live action and real landscapes to create a powerful illusion of reality.

Before building a set on a real landscape, the film-makers created a miniature working model. They then built it in real size, within all the limitations imposed. After filming, they had to take apart and

remove all the structures so that the environment could return to its original condition.

Focus questions:

- Which scenes in the movie involve real landscapes? Which involve miniatures? Which involve a combination?
- How did the film-makers combine real actors with miniature sets?
- How much detail is in the miniatures (e.g. bricks, timber)?
- What materials do you think the miniatures are made of?



Choose one or both of these follow-up activities:

- Making a Miniature
 - Using Real Landscapes
-

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LOCATION, LOCATION! FOLLOW-UP ACTIVITY

RELATED ACTIVITIES

[Scaling](#)

CHALLENGE FOR STUDENTS



- Choose a building to recreate in miniature (e.g. a house, shed, school building, shop). Draw a plan for the miniature, showing one or more views. With your plan, includes notes that explain:
 - what the scale of the miniature will be
 - what materials you will use
 - who will build it (what roles the group members will have)
 - how long it will take to complete
 - how much it will cost
 - how the miniature will overcome the limitations of a full-sized set that the class listed before
 - what problems you expect, if any.
- Carry out your plan.
- Present and assess your work.

Extension:

- Find out how real actors are filmed against miniature sets.
- Think about how to use your finished miniatures to make an effective visual display. Make a storyboard of shots that combine the miniature with real actors. If possible, film the shots.

TEACHING POINTS

You might want to limit the type or cost of materials that can be used and/or the time for construction.

Possible materials: balsa wood, cardboard, shoeboxes, papier mache, clay, polystyrene, acrylic paint. (Note that spray paint cannot be used on polystyrene.)



LOCATION, LOCATION! FOLLOW-UP ACTIVITY

CHALLENGE FOR STUDENTS



- Choose a short dramatic sequence to present outdoors.
- Form teams and give roles for the presentation (e.g. directing, props, make-up, set design, acting).
- Write plans for (and possibly storyboard) the presentation, showing your choices about:
 - the type of presentation (e.g. live performance, video shoot)
 - a suitable location (remembering the limitations that the class listed before)
 - how the location will need to be altered
 - any sets needed and how and when they will be made
 - expected problems (e.g. traffic, weather, light conditions) and how to deal with them.
- Carry out the plans.

TEACHING POINTS

You might want to limit the locations, materials, or building processes that can be used and/or the time for making the presentation.

Possible locations: school field, playground, park, bush or forest area, hillside, car park.

Possible materials: timber, heavy card, plywood, canvas, polystyrene.



CHALLENGE FOR FILM-MAKERS

Create masks and prosthetics (artificial body parts) to make actors look like Hobbits (with hairy feet), Elves (with pointed ears), and ugly, scary Orcs - all individual and different.

RELATED ACTIVITIES

[Body Art](#)
[Chain Mail](#)
[Character Building](#)
[Special Effects](#)
[Surfaces and Substances](#)

CHALLENGE FOR STUDENTS



Find out:

- how masks and prosthetics were/are used in theatre (in your own country and/or in others)
- how masks were/are used in rituals
- what materials are used to make masks and prosthetics
- what things need to be considered when making masks or prosthetics for actors.

TEACHING POINTS

Considerations could include:

- the use of non-toxic materials
- the wearer's comfort and ability to see, breathe, speak, and move
- keeping the mask or prosthetic in place
- getting the mask or prosthetic on and off
- reusability.



See the masks and prosthetics used in the movie (zone 15).

Focus questions:

- How long does it take for an actor to be made up as an Orc?
- The Orcs don't look exactly the same as each other. How do you think lots of different masks could have been made cheaply?

Mass-produced moulds were used for the Orc masks. To make each Orc different and achieve a wide variety of characters, a number of prosthetics were applied to each mould.



Create a mask for a certain purpose - e.g. to make the wearer look like an ugly, scary monster.

The design brief could set a limited budget for materials or require that students use only materials found in the school. Other requirements could be that the mask must:

- withstand being immersed in water
- cover the actor's head and shoulders
- move around the mouth and/or jaw area as the actor speaks
- be easy and quick to put on and take off.

Possible materials: papier mache, vinyl, clay, latex, foam, cardboard, plaster of Paris.

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CHALLENGE FOR FILM-MAKERS

Make a movie where the “main character” is not a person but an object - The One Ring.

RELATED ACTIVITIES

[Character Building](#)
[What's It All About?](#)

CHALLENGE FOR STUDENTS



- Brainstorm about movies in which the “main character” (focus of events) is not a person or animal but a thing (e.g. a treasure, magical object, vehicle, natural event).
 - Why do you think the thing is the main character? (Does it appear a lot? Do other characters talk about it a lot?)
 - How is it portrayed?
 - How does the thing drive what happens in the movie (the plot)?
 - How does the thing affect the other characters? How would their lives be different if the thing didn't exist?
 - Without the thing, could there still be a movie? (If the answer is yes, then the thing isn't the main character!)
- Discuss who or what is the main character in *The Lord of the Rings*.

TEACHING POINTS

Your students may have various ideas about this (e.g. Frodo, Gandalf). Do they think that those characters drive the plot and affect the other characters more than The One Ring does? Discuss how a number of characters are given similar importance in the movie. Does anyone or anything stand out?



Visit The Ring Experience (zone 8).

Read about the temptations of The One Ring

in zone 10 and about its history and power in relation to:

- Frodo (zone 2)
- Elrond and Rivendell (zone 3.5)
- Galadriel, Saruman, and Gandalf (zone 4)
- Gollum (zone 11)
- The Nazgul (zone 14)
- Boromir (zone 19).

Focus questions:

- What object is the focus of the movie?
- In what ways does it affect the other characters?
- How do the film-makers give the ring importance?

To give The One Ring importance, the film-makers used particular shots (e.g. close-ups), lighting, sound, and special effects. They also directed the actors in certain ways in relation to it.



- Storyboard shots (and/or write a plot outline) for a short dramatic piece that has an object as the main character. Show and/or describe how you will give the object importance through shot angles, lighting, sound, special effects, editing, and so on.
- Present and assess your work.

The students could use fairy stories or myths to build ideas. As a guide to ensure that the object really is the main character, use the students' responses to the questions in Before.

Extension:

Develop one or more of the storyboards or plot outlines into a short performance or video.



CHALLENGE FOR FILM-MAKERS

Create props (especially weapons) that:

- look real (for close-up shots)
- withstand rough handling and a lot of use
- are light, safe, and easy to use by lots of people (for background shots).

RELATED ACTIVITIES

[Chain Mail](#)

[Scaling](#)

CHALLENGE FOR STUDENTS

BEFORE

Brainstorm about the challenges facing the makers of film props:

- What materials might a real sword or other weapon be made from?
- What problems for filming might this lead to?
- How might these problems be overcome?

TEACHING POINTS

e.g. heavy for actors to carry, might get damaged during filming, might harm people or property, expensive and time-consuming to make in large numbers

DURING

See the props of different sizes in the Scaling interactive (zone 12).

Feel the props made of steel, alloy, and rubber in the Spot the Difference interactive (zone 18).

See the many other props used in the film, especially in zones 2, 3, 4, 14, 15, 16, 17, 18, and 20.

Focus questions:

- Why do some props need to be very detailed and real-looking?
- Are all the weapons of one type (e.g. swords) made of the same materials? If not, why not?

Three versions of props were made for different filming situations:

- the "hero" version for close-up shots (using materials with the look and feel of the real thing and with authentic details)
- the "stunt" version for action shots (using materials that can be handled roughly without breaking)
- the "background" version for background shots (using light materials that look like the real thing from a distance).



- Choose a movie prop that has some close-up detail (e.g. a weapon, headgear, a drinking goblet). Plan different ways to make that prop for:
 - close-up shots (so that it shows the detail)
 - action scenes (so that it doesn't break)
 - background shots (so that it can be used by many actors).
 - Make one or all of the versions of the prop.
 - Present and assess your work.
-

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CHALLENGE FOR FILM-MAKERS

Make some actors appear a lot shorter or taller than others (even if they aren't really short or tall).

RELATED ACTIVITIES

[Location, Location!](#) (Making a Miniature)
[Props x 3](#)
[Special Effects](#)

CHALLENGE FOR STUDENTS



Find out about techniques that make two objects of the same size appear to be different sizes. (You could research in books or on the Internet, visit an art gallery, or talk to a visual arts expert.)

TEACHING POINTS

e.g. using distance to change perspective, framing shots differently, using optical illusions



See:

- the methods used to show an actor against a fake or miniature background (zone 6)
- the different-sized tankards, carts, packs, and fabric used for different-sized characters (zone 12).

Read about the scaling techniques used in the film and try the Scaling interactive (zone 12).

Focus questions:

- What is the average height of a Hobbit?
- What is the average height of the actors playing Hobbits?
- What is the approximate height of Gandalf?
- How is Gandalf made to appear much taller than Frodo?

The movie uses many different scaling techniques, including:

- "scale doubles" (very short actors to stand in for Hobbits in shots of taller races, and very tall actors to stand in for Elves and men in shots of Hobbits)
- placing actors at different distances from the camera but composing the shot so that they look as if they're beside each other
- shooting the same scene twice but with different-sized sets and props (e.g. the small character in the large set and the large character in the small set) and then combining the shots to make one
- getting actors to kneel down (sometimes the simplest solution is the best!).



- Choose two students of similar height and experiment with ways to make one student appear much shorter than the other.
- Storyboard a sequence of shots that use some or all of the techniques. Film the shots if you can, either with a stills camera or a video camera.
- Present and assess your work.

Possible solutions:

- Get one student to kneel and the other to stand.
- Have one student look up and the other look down.
- Place one student in the distance with a large version of a prop and the other in the foreground with a small version of the prop (perspective).
- Edit together separate videos of the same scene (e.g. one student in a small chair and the other in a large chair).

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CHALLENGE FOR FILM-MAKERS

Create realistic and effective sounds and sound effects for characters, events, and situations in the movie.

RELATED ACTIVITIES

[Tens to Thousands](#) (extension)

CHALLENGE FOR STUDENTS



Brainstorm:

- How do music and sound affect you?
- What are some feelings that sounds can cause?
- What are some examples of how sound can be used to enhance pictures in television and movies?

TEACHING POINTS

e.g. fear, excitement, sadness, happiness



Listen to the sounds in:

- the entrance to the exhibition
- the scenes from the movie and the video about music (zone 3)
- The Ring Experience (zone 8).

Focus questions:

- Where is sound used in the exhibition, and what effect does it have on you?
- What are some scenes in the movie in which the sound is very obvious? Does the sound match the scene? What effect does the sound have on you?

Did you know?

Peter Jackson and his sound crew visited an international cricket game and got the audience to perform certain "mass" sounds like stamping, whistling, humming, and making Orc noises for use in the movie.



- Choose a picture, a series of pictures, or a video sequence and prepare a sound sequence for it. Think about:
 - what effect you want to have on listeners
 - what you will use to get that

Possible solutions:

- voice and body sounds (clapping, stamping, cheering) with a picture of a sportsperson scoring a goal
- high-pitched staccato notes (voice, violin) with a hand-held camera

- effect and how you will use it
- how you will evaluate the result.
- Present and assess your work.

Extension:

Choose a video sequence showing a public setting (e.g. city scene, park, store). Record sounds that make the scene seem much busier and more exciting than it really is.

sequence of a figure running down a dark alleyway.

Your students might choose to evaluate their work on the basis of applause, verbal responses, or a survey (written or oral).

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CHALLENGE FOR FILM-MAKERS

Create effects that would be too expensive to produce in reality and/or too dangerous for actors to undertake.

RELATED ACTIVITIES

[Location, Location!](#)

[Mask Making](#)

[Scaling](#)

[Surfaces and Substances](#)

[Tens to Thousands](#)

CHALLENGE FOR STUDENTS



- Find out about special effects used in the past.
- Make a timeline showing the approximate era in which each special effect was developed. Add illustrations or brief descriptions of the techniques.
- Discuss some special effects in movies today and the possible techniques used to create them. Research this topic.

TEACHING POINTS

e.g. the use of models, puppets, miniatures, painted backdrops, dummies, and mannequins in early movies (especially science fiction movies)

e.g. blue screens, computer-generated imagery (CGI), digital video editing

Your students could compare the special effects used by Peter Jackson in his earlier movies (*Brain Dead*, *Meet the Feebles*, *Bad Taste*, *The Frighteners*, *Heavenly Creatures*) with those used in *The Lord of the Rings*.



See or read about the special effects used in creating:

- the oak tree above Bag End (zone 2)
- the fight scene between Saruman and Gandalf (zone 4)
- the character of Gollum (zone 11)
- characters of different sizes (zone 12)
- digital armies (zone 14)
- digital monsters (the Cave Troll, the Balrog), digital doubles, and prosthetics (masks, Hobbit feet, wigs, and Elven ears) (zone 15)
- the mannequin of the dead Boromir (zone 15)

19).

Focus questions:

- What are some special effects used in the movie?
- Why were these special effects used?
- What would be some alternatives to using the special effects?



- Choose a special effect from the timeline and plan a scene that uses it. Include:
 - what resources you will need
 - how the effect will appear
 - how you will create the effect
 - how long it will take to complete and how much it will cost.
- If possible, carry out the plan.
- Present and assess your work.

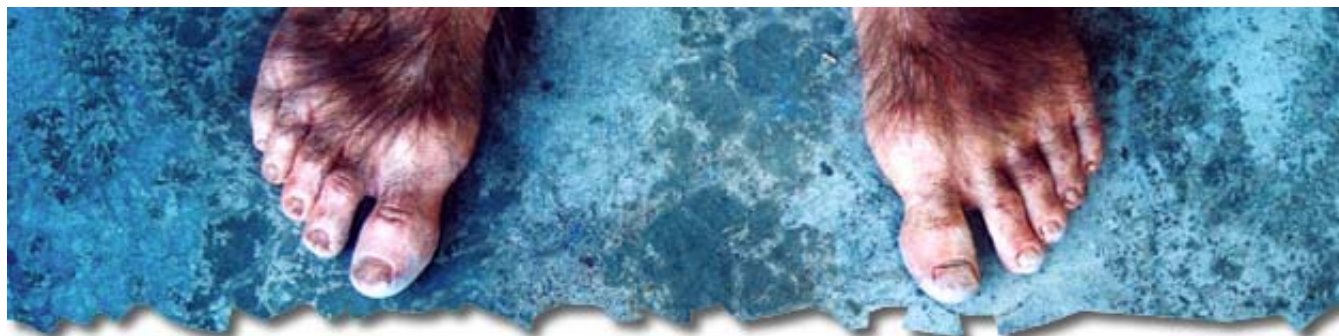
Possible materials: screens, costumes, props, masks, paint, video, computer.

Possible techniques: shadow play, silhouettes, optical illusions, digital video editing.

Extension:

As a class, debate the statement "Film technology will make actors unnecessary."

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CHALLENGE FOR FILM-MAKERS

- Create lifelike surfaces of natural things.
- Create blood that looks realistic and is easy to use in a filming situation.

RELATED ACTIVITIES

[Chain Mail](#)
[Mask Making](#)
[Special Effects](#)
[Wear and Tear](#)

CHALLENGE FOR STUDENTS



- Brainstorm about:
 - ways to create lifelike surfaces (e.g. of trees, rocks, concrete)
 - what a cast is and some uses of casts
 - materials and processes used for making casts.
- Research more about casts or invite an expert to talk about them.

Extension:

Brainstorm about:

- the physical and chemical properties of blood (e.g. colour; smell; density; reaction with light, air, and other materials)
- what problems these properties could present to film-makers
- possible solutions to these problems.

TEACHING POINTS

e.g. etching, carving

e.g. for sculpture, metalwork, broken limbs

e.g. stickiness; staining; colour and smell when decomposing; health issues



See the examples of lifelike surfaces:

- Treebeard (zone 5.5)
- the prosthetics (zone 15)
- the dead Boromir (zone 19).

Focus questions:

- How do you think Treebeard's surface was made? What materials might have

been used?

- What materials might give the smooth, lifelike surface on the mannequin of Boromir?



- Choose something from nature that is suitable for making a surface cast (e.g. a leaf, bark, rock, a hand).
- Decide on the materials and a process for making the cast.
- Carry out the casting.
- Present and assess your work.

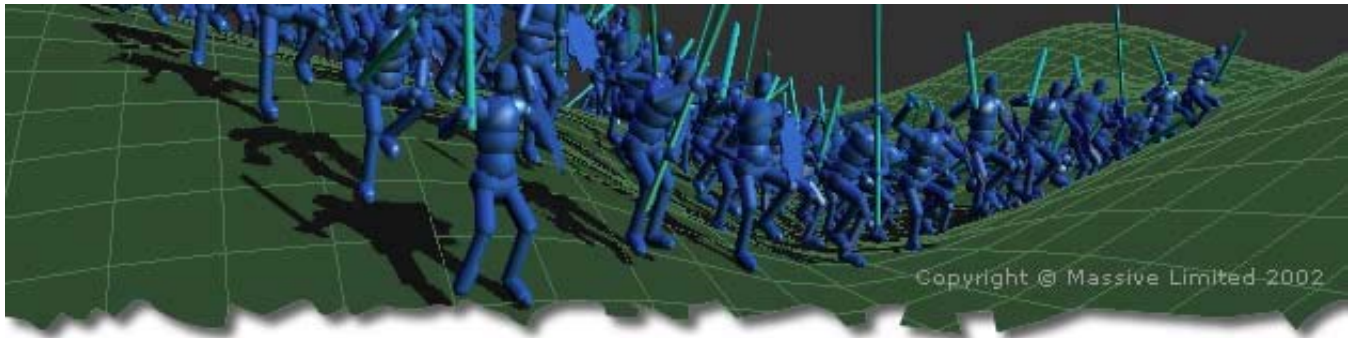
Possible materials: cement, plaster of Paris, wax, clay, latex, rubber.

Extension:

- Brainstorm the properties that a material would need to replace blood in a filming situation.
- Suggest possible materials or mixtures that might be used.
- Carry out tests to evaluate your suggested materials or mixtures.
- Chart the results, showing advantages and disadvantages.

e.g. red-black in colour, translucent, able to be refreshed by wetting, non-sticky (so that it doesn't glue swords inside their scabbards!), non-staining (so that it doesn't mess up costumes)

Possible materials: cornflour, glucose, water, red food colouring, acrylic paint.



CHALLENGE FOR FILM-MAKERS

Film battles of thousands of warriors (of all different sizes, shapes, and races) under these conditions:

- limited money (paying extras is expensive)
- limited time (dressing, organising, and filming thousands of extras takes months)
- limited first-time success (many scenes have to be reshot several times)
- limited suitable sets (huge battlefields without power lines, roads, and houses are rare!).

RELATED ACTIVITIES

[Location, Location!](#)

[Sound and Music](#) (extension)

[Special Effects](#)

CHALLENGE FOR STUDENTS

BEFORE

Brainstorm ideas about some problems that film-makers might have in working with large numbers of people or animals.

TEACHING POINTS

As guidelines, use the points above in Challenge for Film-makers.

DURING

See and read about:

- the logistics of training and directing hundreds of horses and how digital magic turned hundreds into thousands (zone 3)
- the specially developed Massive software used to create digital armies for large battle scenes (zone 14).

Focus questions:

- Can you find solutions to any of the problems you raised?
- Which scenes in the movie use a cast of thousands?
- How many real actors or horses were used in those scenes?
- What could be some disadvantages of using artificial people or animals in a movie?

Weta Digital and software developer Stephen Regelous developed a computer program called Massive to create digital armies. Digital "intelligent agents" are designed and given physical characteristics and weapons appropriate to their race and type. In a fight scene, these agents access a repertoire of movements previously performed by real actors wearing motion-capture suits.



- Invent a movie scene that needs a large cast.
- Experiment with ways to create the effect of thousands (or at least ten!) using only the resources in your classroom and/or community.
- Plan and produce that effect.
- Present and assess your work.

Extension:

- Use audio equipment to develop the sound of thousands.
- Add this soundtrack to video footage to give the impression of a large crowd.

Possible solutions:

- Place mirrors opposite each other to produce unlimited reflections of people.
- Place models against a backdrop, with live actors in the foreground.
- Take multiple exposures with a still camera as people move around.

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CHALLENGE FOR FILM-MAKERS

Make new props (such as clothing, weapons, tools, and books) look old and worn.

RELATED ACTIVITIES

[Chain Mail](#)

[Surfaces and Substances](#)

CHALLENGE FOR STUDENTS



- Brainstorm about:
 - how you can tell when an object is new or old
 - causes of wear and tear.
- Choose an object to investigate, like a piece of clothing, a book, or a metal tool. Discuss how your object has changed or might change with age.

TEACHING POINTS

e.g. colour, shine, shape, elasticity, texture, effectiveness, presence of stains, rust, chips, or tears

e.g. sunlight, heat, soap, friction, perspiration, water, mould, dirt, stretching and/or compression

e.g. T-shirts fade, stain, or wear under the armpits, become baggy around the hem, come apart at the seams.



See the costumes and props in the different zones.

Touch the Rohan saddle near zone 6.

Focus questions:

- Which costumes or props look very old or worn? How can you tell?
- Why do they need to look that way?
- How do you think they were made to look that way?

Some clothing and fabrics used in the movie were sprayed with a mixture of paint, dye, water, and shellac (e.g. to represent mud on hems or wear on collars). Suede was roughed up using a kitchen grater.



- Experiment with ways to make your object look realistically old and worn – but still useable.
- Present and assess your work.

Possible solutions:

- Bleach accelerates the effect that sunlight and washing have on fabric. **USE WITH CAUTION!**
- Acetone makes holes in rayon and

acetate fabrics. USE WITH CAUTION!

- Tea and coffee can stain old pages for an “ancient book look”. Mixed with water, they can give fabric “perspiration” stains.
 - A candle or lighter can singe paper edges.
 - Sand in red oxide paint produces a metallic rust texture.
-

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CHALLENGE FOR FILM-MAKERS

Find ways to convey the themes of the movie (e.g. through characterisation, props, costumes, cinematography, sound).

RELATED ACTIVITIES

[Character Building](#)
[One Ring](#)

CHALLENGE FOR STUDENTS



Brainstorm:

- What is a theme? Is a theme in a movie the same as its plot? Which do you think comes first (drives the other)?
- What are some themes that drive movies, television programmes, plays, stories, and songs?

TEACHING POINTS

The themes of a movie are sometimes called its layers - what it's really about. The plot is what happens - the main events and how they connect.

e.g. love, loss, conflict (good versus evil, right versus wrong, haves versus have-nots), corruption, justice, power



Read about the themes and plot of the movie in:

- Hobbits and the Shire (zone 2)
- Cultures and Races of Middle-earth (zone 3)
- A Magical World (zone 4)
- Temptations of Evil (zone 10)
- The Transformation of Gollum (zone 11)
- Warfare (zone 14)
- Creations of Evil (zone 15)
- Gimli and Legolas (zone 16)
- Boromir (zone 19).

Focus questions:

- What is the plot of *The Lord of the Rings*? (What happens in it?)
- What are some of the themes in the movie?
- What are some clues to the themes of the movie?

Possible response: Frodo and his friends try to save Middle-earth from destruction by Sauron, who's out to get the greatest of the Rings of Power.

Suggested themes: good versus evil; small overcomes big; corruption; greed; power.

Clues to themes: what happens in the movie (the plot), how the characters behave, what the characters wear and use, the sorts of images used (camera work, lighting, colour), the sounds used.

AFTER

- Discuss how the following elements help to identify the themes in *The Lord of the Rings* (e.g. good versus evil):
 - characters
 - props and costumes
 - lighting and colour
 - music.
- Write your own plot outline for a short film. Identify the themes and describe how they will be communicated through the characters, props, costumes, images, music, and so on.
- Present and assess your work.

Extension:

If the movie took place today, who might the characters and events be? Write a synopsis of an event from the movie in a modern setting.

Characters

e.g. Frodo represents goodness and simplicity, Sauron represents evil, Gandalf represents wisdom, Arwen represents purity and beauty.

Props and costumes

e.g. The "good" Hobbits have simple clothing and equipment, and the "evil" Orcs have dirty clothing and equipment.

Lighting and colour

e.g. Lightness/whiteness are often used to symbolise good, and darkness/blackness to symbolise evil.

Music

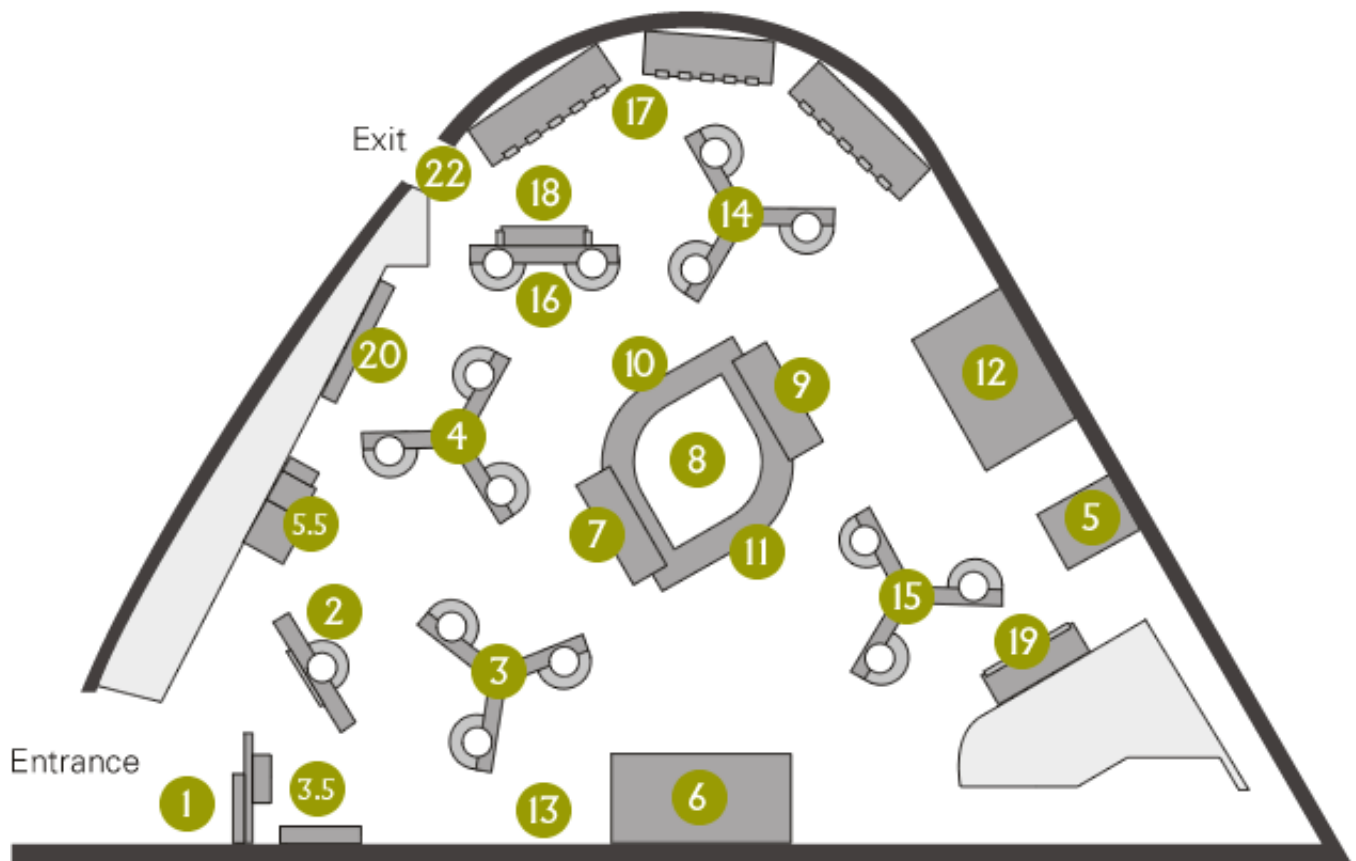
e.g. Harsh, loud sounds might be used to show evil characters or events, and soft, peaceful sounds to show good characters and events.

EXHIBITION MAP

THE
LORD OF THE RINGS
MOTION PICTURE TRILOGY
THE EXHIBITION



Map for Museum of New Zealand Te Papa Tongarewa



Exhibition Zones:

- | | |
|---------------------------------------|----------------------------------|
| 1. Entry | 11. The Transformation of Gollum |
| 2. Hobbits and the Shire | 12. Scaling Interactive |
| 3. Cultures and Races of Middle-earth | 13. Edoras |
| 3.5. Elrond and Rivendell | 14. Warfare |
| 4. A Magical World | 15. Creations of Evil |
| 5. Orthanc | 16. Gimli and Legolas |
| 5.5. Treebeard | 17. Corridor of Armour |
| 6. Hobbiton Mill | 18. Spot the Difference |
| 7. Sauron | 19. Boromir |
| 8. The Ring Experience | 20. Elvish Weaponry Showcase |
| 9. Cave Troll | 22. Exit |
| 10. Temptations of Evil | |

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LINKS



USEFUL WEBSITES

English Online - Making Movies Unit Plan:

english.unitec.ac.nz/resources/units/movies/home.html

The Lord of the Rings official movie site: www.lordoftherings.net

New Line Cinema: www.newline.com

NZ Film Online: www.filmnz.com

Destination New Zealand: www.purenz.com/homeofmiddleearth/ (A profile of the locations through the experiences of the cast and crew). □

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CREDITS

THE
LORD OF THE RINGS
MOTION PICTURE TRILOGY
THE EXHIBITION



TEACHERS' GUIDE CREDITS

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STORYBOARD TEMPLATE



Shot 1:	Shot 2:	Shot 3:
Shot description:	Shot description:	Shot description:
Sound:	Sound:	Sound:
Other notes (e.g. lighting, effects):	Other notes (e.g. lighting, effects):	Other notes (e.g. lighting, effects):
Shot 4:	Shot 5:	Shot 6:
Shot description:	Shot description:	Shot description:
Sound:	Sound:	Sound:
Other notes (e.g. lighting, effects):	Other notes (e.g. lighting, effects):	Other notes (e.g. lighting, effects):